

those of France. Those of the fourteenth century lacked the rude jests and ghoulish interest of those of France in the fifteenth. The street public never tired of the horrors of executions, or of the low gaiety of funerals, etc. The " sot" first appeared in the *Passion de Troyes* at the end of the fifteenth century. He was long popular.¹

658. Fictitious literature. Fictitious literature, after printing became common, was greatly increased, especially in Italy and Spain. Through the dialogued story it led up to the drama. At the end of the fifteenth century F. de Rojas wrote a dialogued story, *Calisto e Melibcea*, about two distressed lovers. The heroine is Celestina, a bawd who helped them out of their troubles. The book is generally named after her, and she became a fixed character in drama and fiction. The noble bawd, however, is an artificial creation of literature and never could be a biog. It is not true enough. The Spaniards also developed a new form of the mystery play, — the *autos sacramentales*. These plays represented some Scriptural incident, but the roles were taken by allegorical figures. They were regularly represented on the festival of Corpus Christi, in the afternoon, on the public square. They satisfied the taste of the people for religiosity, if not religion. Machiavelli (1469-1527) wrote a story, *Mandragore* which in its day enjoyed great popularity. A man in Paris heard of the beauty of a lady at Florence. He went to the latter place to see her and fell in love with her. Her husband was an imbecile who greatly desired a child. He persuaded his wife to receive the stranger. She and the lover contracted an enduring relation. Cardinal Bibbiena wrote a

comedy at
the beginning of the sixteenth century, *Calandra*,
which was
esteemed as a great work. The intrigue consists of
quiproquos
produced by twins, a male and a female, who
exchange dress.
Many classical stories are introduced. Lope de
Vega (1562-
1635) wrote autos and comedies. He wrote
eighteen hundred
comedies, four hundred autos, and a great number
of other pieces,
— in all, it is said, twenty-one million verses.²
Calderon (1600-

¹ Lintilhac, *Les Serieux du Moyen Age*, 106, 123, 133, 167.

² Zarate, *Liter. Espan.*, II, 308, 423, 451.